

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 37.—No. 49.

SATURDAY, DECEMBER 3, 1859.

PRICE 4d.
STAMPED 5d.

THE MUSICAL SOCIETY OF LONDON.

The following is the proposed

**SCHEME FOR THE PROCEEDINGS OF THE SOCIETY,
SEASON, 1860.**

January 10, 17, 24, 31	...	Choral Practice.
" 18	...	Conversazione.
February 1	...	Ordinary General Meeting of Fellows.
" 7, 14, 21, 28	...	Choral Practice.
" 29	...	Orchestral Concert.
March 6, 13, 20, 27	...	Choral Practice.
" 7	...	Fellows' Meeting for Discussion, &c.
" 21	...	Vocal and Instrumental Concert.
April 4	...	Trial of New Chamber Compositions.
" 17, 24	...	Choral Practice.
" 25	...	Orchestral Concert.
May 1, 8, 15, 22, 29	...	Choral Practice.
" 2	...	Fellows' Meeting for Discussion, &c.
" 9	...	Orchestral Concert.
June 5	...	Choral Practice.
" 6	...	Fellows' Meeting for Discussion, &c.
" 13	...	Orchestral Concert.
July 4	...	Conversazione.
" 11	...	Trial of New Chamber Compositions.
Nov. 7	...	Fellows' Meeting for Discussion, &c.

The CHORAL PRACTICES at Eight o'clock, on TUESDAY EVENINGS, at the MARLBOROUGH INSTITUTION.

The CONVERSATIONS and CONCERTS, at Half-past Eight o'clock, on WEDNESDAY EVENINGS, at ST. JAMES'S HALL, W.

The FELLOWS' MEETINGS, at Eight o'clock, on WEDNESDAY EVENINGS, at the SOCIETY'S ROOMS.

Conductor of the Orchestra - - - Mr. ALFRED MELLON.

Director of the Choral Practice - - - Mr. HENRY SMART.

N.B.—On and after the 1st December, 1859, Messrs. Cramer and Co., 201, Regent-street, will be prepared to receive the subscriptions of £1 1s. for the year 1860, from Fellows, Associates, Lady Associates, and Nominated Annual Subscribers; and on and after the 1st January, 1860, also from Subscribers to the Series of Concerts: and at the same time such persons will be entitled to select a Reserved Numbered Seat for the Series of Five Concerts; and will be furnished with a voucher for the same on payment of an extra sum of 10s. 6d.

N.B.—For the convenience of Members, the Council intends, on the 1st day of every month, during the year 1860, to advertise in the *Times* newspaper the proposed proceedings of the Society during such month.

* * * Nomination Papers, Prospectuses, and List of Members may be obtained of the Honorary Secretary, or of Messrs. Cramer and Co., 201, Regent-street, W.

CHARLES SALAMAN, Hon. Sec.,
36, Baker-street, Portman-square, W.

St. James's Hall, 28, Piccadilly.

49

ST. JAMES'S HALL, REGENT STREET AND PICCADILLY. MONDAY POPULAR CONCERTS.

FOURTH CONCERT OF THE SECOND SEASON.

On MONDAY EVENING, Dec. 5th, 1859,

The Vocal Music selected from the Works of

MOZART.

The Instrumental Pieces by various Masters.

PROGRAMME

PART I.

QUARTET in E flat, No. 80 Haydn.
Herr Becker, Herr Ries, Mr. Doyle, and M. Paque.
DUET, "Ah! guarda sorella." Mozart.
Miss Fanny Rowland, and Mdlle. Behrens.
SONG, "L'Addio" Mozart.
Mdlle. Behrens.
SONG, "Deh! per questo" Mozart.
Mr. Sims Reeves.
With Clarinet obligato, Mr. Lazarus.
SONATA, "No plus ultra" Woelfl.
Miss Arabella Goddard.

PART II.

QUARTET in A major, Op. 18, No. 5 Beethoven.
Herr Becker, Herr Ries, Mr. Doyle, and M. Paque.
ARIA, "Dalla sua pace" (by desire) Mozart.
Mr. Sims Reeves.
SONG, "Or che il cielo" Mozart.
Miss Fanny Rowland.
TRIO in C minor, No. 2 (Op. 66) Mendelssohn.
Miss Arabella Goddard, Herr Becker, and Mons. Paque.

CONDUCTOR, Mr. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.: Unreserved seats, 1s. Tickets to be had of Mr. Austin, at the Hall, 28, Piccadilly; Messrs. Cramer and Co., Hammond, Addison and Co., Schott and Co., Ewer and Co., Simpson, Carter, and Oetzmann and Co., Regent-street; Brooks, 24, Old Cavendish-street; Bradberry's London Crystal Palace, Oxford-street; Duff and Co., 65, Oxford-street; Prowse, Hanway-street; Wyld, Great Hall, Hungerford-market; Childley, 105, High Holborn; Purday, 60, St. Paul's Church-yard; Keith, Prowse, & Co., 43, Cheapside; Turner, 19, Cornhill; Cook and Co., 6, Finsbury-place, South; Mitchell, Leader and Co., Olivier, Campbell, Willis, and Chappell and Co., Bond-street. The Concert to commence at eight o'clock precisely.

THEATRE ROYAL DRURY LANE.—LAST WEEK

OF THE PROMENADE CONCERTS, which will positively terminate on Monday, the 12th inst. Herr Wieniawski every evening till Saturday next, when he will make his last appearance in this country. Vocalists—Madame Lemmens Sherrington, Madame Louisa Vinning, Miss Dolly, Miss Laura Baxter, and Miss Clara Fraser. Orchestra of 80 performers, including the most popular solo artistes. Conductor, Mr. MANNS. Promenade, boxes, and amphitheatre, 1s.; dress circle, 2s. 6d.; private boxes, 10s. 6d. and 21s.

DRURY LANE PROMENADE CONCERTS.—The

Riflemen's March, "Come, if you dare," by A. Manns, dedicated to the Volunteer Rifle Corps of England, having been most enthusiastically received, and nightly encored, will be repeated every evening.

ST. MARTIN'S HALL.—MENDELSSOHN'S

ELIJAH, Wednesday, December 7, at 8, under the direction of Mr. JOHN HULLAH. Principal Vocalists—Mme. Lemmens Sherrington, Miss Missa Poole, Miss Fanny Huddart, Miss M. Bratshaw, Mr. Wilby Cooper, Mr. W. Evans, Mr. Weiss, Mr. Henry Barnby. Tickets, 1s.; 2s. 6d.; stalls, 5s. New subscribers will be entitled to an extra ticket for this Concert. Subscription for the season—Stalls, 30s.; galleries 15s.

MISS ELIZA HUGHES begs to announce that she has removed from 111, Great Russell-street, Bedford-square, to 35, Baker-street Portman-square.

U.



R.

UNDER THE MOST DISTINGUISHED PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
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ROYAL FAMILY,
The Most Worshipful the Grand Master of Ireland,
His Grace the DUKE of LEINSTER,
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His Excellency the Lord Lieutenant of Ireland, the
EARL of EGLINTON and WINTON,
The LORD BISHOP of MANCHESTER,
The Right Worshipful the MAYOR of MANCHESTER,
IVIE MACKIE, Esq.
His Worship the Mayor of Salford, W. HARVEY, Esq.
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University of Oxford,
and many of the Nobility, Gentry, Clergy, and distinguished Families of the Empire

DR. MARK'S GREAT NATIONAL ENTERPRISE

Organised in 1848, and developed at THE ROYAL COLLEGE OF MUSIC
BRIDGE STREET, MANCHESTER, established by him expressly as a Great
National Institution to facilitate the Encouragement and Promotion of NATIVE
MUSICAL TALENT, and the GENERAL ADVANCEMENT OF MUSIC
AMONG THE RISING GENERATION, upon his new and effective system,
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CHILDREN, the whole comprising an entirely new scheme of NATIONAL
EDUCATION, by blending music with general instruction, so that the study
of music shall become a branch of education in the humblest of schools of this
country. To illustrate and to rouse an interest in every town and city for these
institutions, Dr. Mark travels with a number of his pupils occasionally through
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Musical Entertainment, entitled DR. MARK AND HIS LITTLE MEN, who
number upwards of Thirty Instrumentalists, and a most Efficient Chorus, the
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FIFTEEN YEARS OF AGE, who play Operatic Selections, Solos, Marches,
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Flute, Piccolo, Oboe, and Clarinet	Mr. BEARD.
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Concertina (German and English)	Mr. T. DONOVAN.
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Dr. MARK begs to invite the Parents and Friends, and all those interested in
his Enterprise and in the Education of the Youths of this country to visit his
establishment. Visiting hours:—From Nine to Eleven, a.m., and Two and
Four, p.m. Sundays excepted.

MR. THORNLEY, Bass, pupil of the late Sig. Crivelli,
is open to engagements for Concerts and Oratorios. Address, 17,
Winchester-place, Pentonville, N.
BETHOVEN ROOMS.—"Mr. Thornley created a favourable impression in
Mozart's world-renowned 'Non più andrai.'"—*Morning Advertiser*.

MRS. ROBERT PAGET will sing "Kathleen Mavour-
neen" (Crouch), "The Three Fishers" (Hullah), &c., at St. James's Hall,
on Wednesday, the 14th instant.

MRS. ROBERT PAGET, Contralto, (R.A.M.)—Com-
munications relative to Concerts or Oratorios, to be addressed to 60,
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THE

LONDON ORCHESTRAL ASSOCIATION.

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MR. HENRY BLAGROVE.
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Analytical Programmes by DESMOND RYAN, ESQ.

Accompanyist:

HERR EMILE BERGER.

Organist:

E. T. CHIPP, Mus. Bac., Cantab.

Librarian:

MR. GODFREY RODWELL.

CONDUCTORS:

M. JULES BENEDICT & DR. JAMES PECH.

Amateur Instrumentalists, desirous of becoming Members, are requested to
forward their names and addresses with the names of the instruments on which
they perform, to the Secretary of the Vocal Association, 11, Newman-street,
Oxford-street, W.

In answer to the numerous letters and inquiries, the secretary begs to state,
that Prospectuses will be issued shortly, and that a preliminary meeting will take
place as soon as the necessary arrangements can be made.

HENRY BRAHAM, Hon. Sec.

THE LONDON GLEE AND MADRIGAL UNION.—

Miss J. Wells (soprano), Miss Eyles (contralto), Mr. Baxter (counter-tenor),
Mr. W. H. Cummings and Mr. Land (tenors), and Mr. Lawler (bass), Conductor.
Mr. Land, to whom all communications should be addressed, No. 4, Cambridge-
place, Regent's-park. This Society may be engaged for "Lecture Concerts,"
interspersed by Mr. Thomas Oliphant, with illustrative and critical remarks and
notices, &c.; also for miscellaneous performances and oratorios.

MR. AGUILAR has commenced Pianoforte Classes at
his residence, 17, Westbourne-square. Each class consists of three pupils
who share an hour's lesson. Terms, for 12 lessons, £3.

HERR ENGEL will be in town (No. 10, Bentinck-street,
Manchester-square, W.) on the 7th December. Until then, letters, &c., to
be addressed to Herr Engel, 30, Clarence-square, Brighton.

REVIEWS.

"*Bijoux Perdus*"—First series, No. 6, of *Six Airs with Variations*—selected from the works of the classical composers by Miss Arabella Goddard (Chappell and Co). With the present number—another charming rondo by Dussek, formed, like its predecessor (No. 5) on a quaint French air—the first series of the *Bijoux Perdus* closes. It could hardly close with more sparkling effect. Perhaps some of our readers may remember the air by the following excerpt:—



For playful fancy and ingenious contrivance the arrangement of this air loses nothing in comparison with No. 5—the one in C major ("Amusez vous belles"—reviewed a short time since). The episode, commencing thus:—



is piquant, delicate, and in every respect masterly.

The resumption of the first subject in another key is brought about, after much interesting matter, by one of these pedal-points on the dominant to which Dussek was so evidently partial, and of which he has given so many beautiful specimens. And again at the conclusion occurs one of his favorite tonic-pedal points, which we cannot resist quoting entire:—



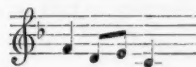
There are a few engraved errors worthy correcting in so useful and interesting a publication. They concern, chiefly, however, the omission of accidentals:—for example, in bar 4, line 2, page 9—where F in the treble requires a natural; in bar 3, line 4, page 13, and also in bar 2 of the line immediately following, where the treble F in both instances requires a sharp, to countermand the F natural at the commencement of the measure. There are some others; but *ex uno disce omnia*. We are not correctors of engravers, but of composers; it is with works not "proofs" that we have to deal.

"*Haste, haste to the hills of beautiful Wales*"—written by J. H. James, Esq., composed by G. A. Macfarren (Cramer, Beale, and Co.)—is a song of decided character, but whether Welch character, or not, we are unprepared to say. The frequent occurrence of the subjoined figure—



gives it a half Cracovian half Pesthic air; but without reference to such nice points of distinction, "*Haste, haste, &c.*" is a very pleasing ballad.

"*Thy will be done*"—prayer, by Francesco Berger (Addison, Hollier, and Co.)—notwithstanding that it sets out in the following extremely familiar manner—

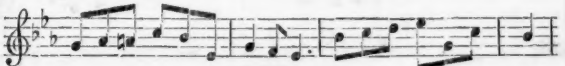


and in other respects does not startle by its fierce originality, is so well-written from one end to the other (and so vocal in the bargain) that it cannot fail to satisfy all amateurs of cultivated taste.

"*Deux Paraphrases Fugitives*"—pour piano, par W. Schulthes—Op. 7 (Sutton and Potter, Dover). To No. 1 of these pretty bagatelles—*Souvenir d'Enfance*—which sets out as follows—



precisely the same remarks would apply as those which have been addressed to M. Berger's "prayer." No. 2—*Chant des Fleurs*—though its originality does not take away our very breath, has, nevertheless, better claims to stand upon its own merits, as the subjoined few measures (we merely cite the top line) will prove:—



At the same time, putting novelty out of the question, *The Paraphrases Fugitives*—like all the compositions of Herr

Schulthes, "*fugitives*" or "*non fugitives*"—are written with the correctness of a professor and the polished taste of a gentleman.

As much—if, in strict veracity, no more—may be said of "*The Storm*," "*The Pilgrims*," "*A Farewell*," "*Be strong*," and "*Home at last*"—written by Adelaide Anne Procter, set to music by the same composer (Addison, Hollier, and Lucas)—songs which every one must feel a pleasure in singing, and every one feel a pleasure in accompanying, for the very reasons adduced on behalf of the *Paraphrases*. Perhaps if Herr Schulthes wrote less, he might succeed in finding out a little untrodden path, where, between green hedges and blackberry blossoms, he could roam at leisure and sniff the earth's perfume on his own account. Hot-houses should be eschewed by art-lovers who would have healthy lungs to aid them in pouring out a strain of vigorous song.

"*Six four-part Songs*"—for soprano, mezzo-soprano, tenor, and bass, written and composed by Alfred and Bennett Gilbert (Cox and Co.). Of these compositions we have received Nos. 1 and 2—"The Woodlands," and "Ye gentle Gales." The first sets out thus:—



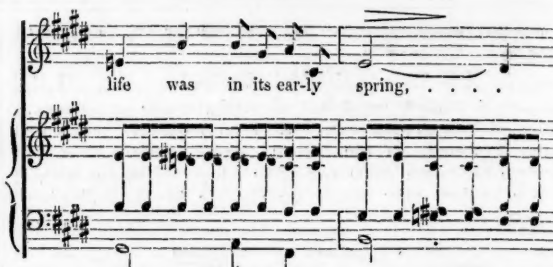
Now, even in two-part writing, that bare-fourth offends; and until Mr. Bennett Gilbert learns to avoid such harmonic nakedness he should drop his prename and temporarily adopt another. In "Ye gentle gales," Mr. Alfred Gilbert shows himself fully entitled to wear his prename, since he has spelt haughty "hauty." We are at a loss to know what is exactly conveyed by the words "written and composed by Alfred and Bennett, &c." If, however, we are to recognise in Alfred Gilbert the poet as well as the composer of "Ye gentle gales," then is Alfred Gilbert a poet amorous. Read rather his quadrastitches.

If, on the other hand, we are to recognise in Bennett Gilbert the poet as well as composer of "The Woodlands," then is Bennett Gilbert a poet pastoral, who (also slightly tinged with amativeness) would fain "to the woods," when morning wakes the day with "a maiden kiss," or at eve, to hear "the nightbird's pensive lay" (which is not new), and the "murmuring of a rill" (which is not newer).

"*How fades the light!*"—exclaims Mr. Joseph Barnby, in a song (Cocks and Co.), the melody of which begins in a somewhat vague manner (the going out of the candle?):—



upon which, nevertheless, Mr. J. B. throws a gleam of light by harmonising it thus:—



Does not this seem to show that a bad melody may be made tolerable if not absolutely pleasant by well considered harmony? If not, *why not?*

"*The Sailor's Love*"—words by John Ellison, music by Thomas Graham (Wessel and Co.)—is not the most attractive song we have seen from the pen of its composer. It is, however, well composed, and has one or two very nice points to recommend it. The words are excellent.

MONDAY POPULAR CONCERTS.

THE third concert attracted the largest audience of the present season, and in some respects was the most interesting which has yet been given. The programme, for reasons not less honourable than obvious, was devoted in its most important branches, to the music of Dr. Spohr, about whom and whose recent lamented demise our readers have been sufficiently well-informed, to spare us the necessity of further allusion to this subject—at least for the present. The selection was as follows:—

PART I.

Quartet in G major, No. 32, Op. 146	...	Spohr.
Duet, "Absence"	...	Henry Smart.
Aria, "Dalla sua pace"	...	Mozart.
Song, "Zuleika"	...	Mendelssohn.
Sonata in A flat, pianoforte solus	...	Spohr.

PART II.

Introduction and Rondo, for pianoforte and violin, in E major	...	Spohr.
Aria, "Che farò"	...	Stradella.
Songs, "The Savoyard" and "The Stolen Kiss"	...	Beethoven.
Duet, "Two Merry Gipsies"	...	Macfarren.
Double quartet in E minor, No. 3 (Op. 87)	...	Spohr.

Conductor—Mr. Benedict.

Let us begin with the singers. The duets (both perfect in their way) were extremely well sung by Miss Fanny Rowland and Madlle. Behrens. The last-named lady developed good *contralto* tones in Gluck's "Che farò," and Miss Fanny Rowland gave Mendelssohn's "Zuleika" (No. 2—the fine outburst in E major) with a degree of passionate expression which showed at one and the same time her power to appreciate the sentiment of the music, and her capability of executing it in such a manner as to convey to the audience and enlist their sympathies for all that poet-Goethe and composer-Mendelssohn intended. This is great praise, but at the same time, thoroughly well merited. Mr. Sims Reeves surpassed himself, and in "Dalla sua pace" was, as it were, Mario and Reeves fused into one. Such faultless singing could not but elicit enthusiasm, and no wonder there was a unanimous encore. Instead of repeating Mozart's air, however, Mr. Reeves gave "Adelaide," and in such a way as to prove (if a long admitted axiom wanted proof) that he was as familiar with Beethoven as with Beethoven's incomparable predecessor. With the "Savoyard" and the "Stolen Kiss," exquisite trifles from the pen of the same "tone-poet," Mr. Reeves knew equally how to touch to move his hearers. Both were delivered *con amore*, and with perfect taste, the "Stolen Kiss" (a specimen of ballad singing which Incledon could never have surpassed—presuming Incledon, as tradition asserts, the king of ballad singers) was rapturously encored.

Thus Mr. Reeves understood and was understood by his audience, and both were satisfied.

The instrumental pieces were, as the Parisian critics say, "foudroyants" (thundering—ly good). The magnificent double quartet in E minor, which had so brilliant a success last season, was equally a triumph now. M. Wieniawski, who led the first quartet (choir?) surpassed all his previous efforts. He, Pole though he be, had thoroughly imbued himself with the spirit of the Brunswick *altmeister*, and played as Spohr would have liked to hear his music played. Then at the head of the second quartet (choir?) was M. Sainton, who knows his Spohr as a true believer knows his Bible, and who reads him as though he had shared the post of *Kapellmeister* with the illustrious musician during the seven-and-thirty years he groaned in servitude (consoling himself by giving *chef-d'œuvres* to the world) under the electoral despotism of Hesse-Cassel. The other performers in the double quartet* were (1st quartet), Herr Ries, Mr. Doyle, and Signor Piatti; (2nd quartet), MM. Goffrie, Schreurs, and Daubert. In the first part M. Sainton (to whom M. Wieniawski, a genuine artist, played "second fiddle"—honouring alike himself and his brother fiddler) led the Quartet in G major, Op. 146 (Spohr's last—a wonder of vigour and freshness, as the editor of the Monday Popular Concerts programmes justly remarks, the advanced age at which it was written considered), and played so superbly that he should have been awarded a laurel crown. Mr. Doyle and Signor Piatti (the violoncello of violoncellos) were both "at their best," and the result may be well imagined. Enthusiasm was the order of the night.

The pianist was Mr. Lindsay Sloper, whose performance of the very trying and difficult solo sonata was masterly from end to end—as finished and satisfactory to the nice ear as it was *émouvant* to those who look for the mere poetry of music. Not less charming was the *Introduction and Rondo* for pianoforte and violin (the violin part being as arduous and exacting as a concerto), played with consummate excellence by Mr. Sloper and M. Sainton.

The concert was one uninterrupted series of successes.

AMATEUR MUSICAL SOCIETY.

THE first concert took place on Monday evening, in the Hanover-square rooms, when the following was the programme:

PART I.

Symphony in A minor	...	...	Mendelssohn.
Song (MS.), "Nay, smile not thus," Miss	...	...
Dolby	...	...	Lord Gerald Fitzgerald.
Glee, "Ye spotted snakes"	...	...	Stevens.
Concert-Stück, pianoforte, Miss Freeth	...	...	Weber.

PART II.

"Night" and "Military music," (Judith)	...	Henry Leslie.
Song, "Broken vows," Miss Dolby	...	Francesco Berger.
Fantasia, (Bohemian Girl), Miss Freeth	...	Madame Oury.
Glee, "The Fisherman's good night"	...	Bishop.
Overture, (La Reine d'un Jour)	...	Adam.
Conductor—Mr. Henry Leslie.		

The symphony in A minor inaugurated the fourteenth season of the Amateurs, with a larger show of ambition than of practical success. Why will not our cherished *dilettanti* accept our honest counsel, and, eschewing Beethoven, Spohr, and Mendelssohn (*The Times* has already hinted as much—*tant mieux*), and stick to Papa Haydn? Even Mozart, with few exceptions, is too difficult for them; while Mendelssohn is simply impracticable. Nevertheless, waiving these slight objections, no one can deny that the Amateur Musical Society is to be commended from one especial point of view: the study (however otherwise unprofitable) of those great masters helps the members better to appreciate them when well executed by professional musicians.

Miss Freeth does not progress as we had hoped. Her performance of the *concert-stück* was forcible and energetic—nothing

more. Time, rhythm, and delicacy were alike disregarded. Nevertheless, she was applauded "to the echo."

Lord Fitzgerald's ballad is very pleasing and well written, and Miss Dolby—the pearl of ballad-singers—gave it to perfection. Equally good was this admirable artist's singing in the more ambitious but not less agreeable ballad of M. Berger. The glees "went" smoothly: and the singers, Miss Fosbroke, Mrs. Dixon, Signor Regaldi, and Mr. Hodson, may be complimented.

In Mad. Oury's elegant *fantasia* (on "You'll remember me"), Miss Freeth displayed excellent qualities; and in the brilliant instrumental movements from Mr. Henry Leslie's oratorio of *Judith*, the members of the Amateur band showed their high respect for their conductor by surpassing any of their previous efforts. We never heard them play anything with so much spirit and hearty good-will.

Whether it was an overture of the late M. Adam, or (as other editions of the programme stated) that to Auber's *Diamans de la Couronne*, which terminated the concert, we cannot say—having been unable to remain until the end.

PROMENADE CONCERTS—DRURY LANE.

AT the moment when a large section of the musical community, rendered expectant for nearly twenty years by M. Jullien's provisional enterprise, was about to resign all hopes of their customary annual entertainments—specific against November fogs and preparatives for the Christmas holidays—Mr. F. Strange, manager of the refreshment department at the Crystal Palace, steps into the breach and offers a series of concerts instead. Having made arrangements with Mr. E. T. Smith for Drury Lane Theatre, Mr. Strange secured the services of Mr. Manns, conductor of the Crystal Palace band, who has enrolled a tolerably powerful orchestra, taking as its nucleus the chief members of the Crystal Palace—unaccountably, however, omitting Mr. Horatio Chipp, principal violoncellist, a grave loss—and procuring additions to the wind and stringed instruments, from the best available sources at hand. Messrs. Wedemeyer and Willy lead the first violins, and the principal soloists comprise M. Duhem (cornet), Mr. A. Wells (flute), Mr. Crozier (oboe), M. Papé (clarinet), Mr. Hutchings (bassoon), and M. Daubert (violoncello). The band is neither so numerous nor of such excellence as M. Jullien's celebrated battalion; but it is a good working body, nevertheless, and efficient at all points.

The season has been restricted to fourteen nights. So short a period necessarily forbade any extensive outlay on decorations and fittings; and, indeed, nothing has been done to the theatre beyond the erection of the orchestra, after M. Jullien's fashion, and the suspending of the figured calico awning over the stage. Nothing more, however, seems to have been required. Another reason why Mr. Strange did not think it politic to indulge in extra expenditure for embellishing the theatre, was the prohibition laid on the customary Masked Ball, which M. Jullien was wont to regard as the grand reimbursing of his season. The committee of management of Drury Lane Theatre, in their collective wisdom, taking their fears from the burning of Covent Garden, resolved that henceforth no Masked Ball should take place in that establishment. Supposing one of the London theatres were burned down after the performance of an opera, query, would the same committee stipulate for a new clause in Mr. Smith's lease, interdicting an opera from being performed at Drury Lane? The wisdom of boards is truly astonishing.

The first concert was given on Saturday. The night was damp and cold. The attendance was good, nevertheless, especially in the promenade, which was crowded almost from the commencement. We may here state that a more orderly mob was never seen on what might be called the "boxing night" of the "Promenade Concerts." There was neither a row, nor an indication of one. Every piece was heard throughout without interruption, and every piece, in consequence, worth enjoying, was thoroughly enjoyed. As in the concerts, so in the programmes; M. Jullien's example has been closely followed. It is, however, somewhat exaggerated. M. Jullien devoted a number of his concerts to classical performances. Mr. Augustus Manns devotes all. The classical concerts of course mean the

* The third, and last but one which Spohr bequeathed to the world. The last is in G minor—written after the *sestet* in C.

dedication of the first part to the works of one of the masters. Mr. Manns chose Mendelssohn to begin with. The selection comprised the Italian symphony, the violin concerto, *Scherzo* from the *Otello* for stringed instruments (Op. 20), arranged by the composer for orchestra, "Wedding March," from *A Midsummer Night's Dream*, and "May Song." The symphony was satisfactorily executed in the first three movements, the violins, however, indicating a want of power. The *Salterello* movement, taken at the true Mendelssohn speed, was not so correct. The *Scherzo* was altogether better, and the "Wedding March" was admirable. M. Wieniawski was too much of an artist to pay attention to the announcement "that he would play the first movement of the violin concerto." He executed the whole magnificently, eliciting a perfect storm of applause at the end. Mad. Lemmens Sherrington was encored in the "May Song," and substituted, "My heart is sair for somebody."

The second part, of miscellaneous selection of "light and cheerful music," we quote from the programme—poor Mendelssohn!—commenced with a new march ("quickstep," Mr. Manns), called the "Rifeman's March," composed by Mr. Manns, introducing Purcell's "Come, if you dare." This was received with the utmost enthusiasm, and encored unanimously. M. Wieniawski was obliged to repeat part of the *Carnaval de Venise*, and Mad. Lemmens Sherrington to go over the last movement of the "Shadow Song" from *Dinorah*. A new set of Quadrilles from *Martha*, and a new ballad by Mr. Frank Mori, sung by Madame Sherrington, were both successful; and the selection from *Preciosa* was very acceptable. Nevertheless, the overture to the *Merry Wives of Windsor*, though prominently figuring in the second part, was by no means "light and cheerful."

The "Mendelssohn Night" was repeated on Monday.

On Tuesday, a "Beethoven Night" was announced, but could not be given. Reason—Band had not rehearsed the "Pastoral Symphony," and Violin Concerto. Weber was substituted. The instrumental pieces were, overtures to *Der Freischütz* and *Oberon*, Concerto for Clarinet, and "Invitation à la Valse," arranged for orchestra. M. Papé played the Concerto. He has a fine tone and good execution. He was loudly applauded. The vocalists were Miss Dolby and Miss Clari Fraser. Miss Dolby gave the song from *Oberon*, "A lovely Arab maid," in her most admirable and expressive manner, and, being encored, returned to the platform and repeated it. Miss Clari Fraser sang the air—one of the simplest ever written—"Where thy native streams meander," very sweetly, but somewhat timidly, and was encored mildly. She merely came back to bow. M. Wieniawski played two solos in the second part, and was rapturously encored in both. His execution was literally marvellous. The "Rifeman's March" of Mr. Manns, has become quite a feature in the performances, patriotism inspiring the audience with tenfold feeling for the music. There was also a new waltz, by M. Jullien, called "Christmas Chimes," likely to become a great favourite with the votaries of Terpsichore; a new quadrille, by Mr. Manns, on English airs, and the "Night-bell Galop," by the late Herr König, a most animated and taking dance-tune. Miss Clari Fraser was encored in the old Scotch ballad, "When ye gang awa', Jamie," or "Huntingtower," as it is sometimes called, which she sang with perfect taste, such freedom of expression, and with every syllable so distinctly articulated—and articulated purely *Scotically*—as veritably to enrapture the audience. Being encored, Miss Fraser substituted, "Comin' thro' the rye."

Wednesday, the "Weber Night" was repeated with some alterations. Herr Paner played the *Concert-stück* on the piano-forte—in the place of M. Papé, the clarinet concerto; and Miss Clari Fraser introduced, "Lo! the star of eve," in place of "When thy native streams meander." The "Huntingtower" ballad was again encored unanimously.

When we state that Thursday's performance was made up of selections from the works of Haydn and M. Hector Berlioz, comprising the military symphony of the former, and the overture to the *Carnaval Romain* and the *Marche Hongroise* of the latter; and that last night was devoted to Beethoven—of whom, more next week—we think we have said enough of the "Promenade Concerts" for one turn.

ROYAL ENGLISH OPERA, COVENT GARDEN.

A CHANGE has taken place in the performances at this establishment. The *Trovatore* is withdrawn—no unexpected event, by the way—and its place filled by the *Rose of Castille*, one of Mr. Balfe's prettiest operas, and one of the best appointed productions of the English opera company. Auber's *Crown Diamonds*, too—that pearl of operas—has found its way into the bills, and charms as much as ever. Why do not Miss Louisa Pyne and Mr. Harrison take a hint from the success of this work, and give us more of Auber—only, and indeed we speak it tenderly, but earnestly, there must be no more meddling with the score of the master—desecration, in fact. To err thus once may be pardonable, but for a second like offence we will not answer for our wrath. Therefore, should we, on some future occasion, have presented to us the *Domino Noir*, or the *Fiancée*, or the *Sirène*, let the managers put aside all ideas of interpolation, especially of mawkish ballads, and let the performance be strictly honest. Such an act as that committed in the case of the *Crown Diamonds* should be indictable; and if we were Chief Baron of the Court of Common Pleas, and Miss Pyne and Mr. Harrison were brought before us, charged with conspiracy, &c., it would please us incontinently to grant a "Rule Nisi," although we have not an idea what that means. Seriously it is a pity to see and hear so admirable a performance spoiled for want of consistency. Miss Pyne's Catarina is inimitable, and Mr. Harrison's Henrique most admirable, and neither owes anything in the least to the music foreign to the score. Miss Thirlwall sings the part of Diana very pleasingly, and Mr. H. Corri flourishes through *Rebolledo* respectably. The band is perfect, and, thanks to Mr. Alfred Mellon, is as thoroughly *au fait* to the *finesse* and delicate traits of the score as the composer could desire.

Miss Louisa Pyne has entirely recovered from her late attack, but, we think most unwisely, has commenced performing again every night during the week.

Mr. Alfred Mellon's new operetta is founded on the play of *Victorine*, not the ballet of *Ondine*, as we were led to suppose. It will be produced, we hear, before Christmas.

DRAMATIC.

HAYMARKET.—Mrs. Centlivre's old-fashioned comedy—or, more properly, farce-comedy—*A Bold Stroke for a Wife*, which some half-century since delighted our staid grandfathers and grandmothers, has been revived for Mr. Charles Mathews, who sustains the character of Colonel Feignwell with admirable effect, winding himself into the disguises of the lively soldier with all his usual versatility and skill. Mrs. Charles Mathews was perfectly suited in Miss Lovely. Mr. Buckstone's "real Simon Pure" is quite a hit, and recalls the best days of the old school of acting; while Mr. Compton's Quaker is inimitable. The comedy, however, has no vitality, and can only hope, through the artists, to obtain a brief renewal of its existence.

PRINCESS'S.—A new drama, entitled *Home Truths*, by Mr. Reynoldson, avowedly taken from the French five-act play in verse, *Gabrielle*, which, some ten years ago, was for awhile all the rage in Paris, has been brought out at this theatre with undoubted success. *Home Truths* is opposed in everything to the fast school, and is a direct antithesis to the entertainments in vogue at the Porte St. Martin; but somehow, the interest, though quiet, is enchainning, and by its very simplicity and commonness, comes home to every heart. The play is well acted, the principal characters being assigned to Mr. George Melville, Mr. Frank Matthews, and Mrs. Charles Young.

LYCEUM.—This theatre opened on Monday, under the management of Madame Celeste, with a drama called *Paris and Pleasure*, adapted from the French play, *Les Enfers de Paris*, produced some three or four years since at Paris and Brussels with eminent success. The main interest centres in a young girl, who, by means of a series of disguises, watches over the fortunes of two young men, rescues them from sundry scrapes, and eventually steers them into the haven of happiness. Madame Celeste supports the character of the guardian girl with her accustomed skill. The other parts are only respectably filled,

with the exception of that assigned to Mr. Walter Lacy, a light comedian part, which is admirably sustained. The company is decidedly weak, but the name of Mrs. Keeley, who has not yet appeared, is a tower of strength. Miss St. George, by the way, belongs to the *troupe*.

OLYMPIC.—An adaptation from the French *bagatelle*, *La Contrabasse*, by Mr. Horace Wigan, entitled, *A Base Impostor*, was produced on Monday evening, and favourably received. Such a trifle is above or below description. The acting was good, more especially by Mr. G. Cooke, who, in his line, has literally no rival on the modern stage. An actor at once so natural and artistic we have rarely seen since the days of Tyrone Power.

MR. LAZARUS'S CONCERT.—The concert given by the eminent clarinetist at Battersea, on the 14th ult., notwithstanding the fog, was very well attended. The artists who assisted were Miss Lazarus (daughter of the concert-giver), the Misses Wells, Madame Weiss, Mr. Benson, and Mr. Weiss. The encores were awarded to Miss Lazarus and Miss M. Wells in two ballads, Mr. and Madame Weiss in Mozart's "La ci darem," Mr. Weiss in his own "Village Blacksmith," and Mr. Benson in an Irish ballad. Miss Lazarus also appeared as a pianist, and with entire success. Her performances of a fantasia by Ascher, on Meyerbeer's *Dinorah*, a duet for piano and clarinet (with her father), on motives from Herold's *Pré aux Clercs*, and of Mozart's grand trio in E flat, for pianoforte, viola, and clarinet (with Mr. Webb and Mr. Lazarus), were received with great favour. Mr. Lazarus, besides playing in the above concerted pieces, gave two clarinet solos in his most finished style, viz., a polonaise by Berman, and a Scotch fantasia by himself, in which he introduced with admirable effect "Ye banks and braes," and "Auld Robin Gray." Mr. Lazarus also played the obligato clarinet part to a Tyrolean song by Panzeron, sung by Miss Wells. Mr. Charles Coote accompanied the vocal music with ability.

PROVINCIAL.

LIVERPOOL.—On the evening of the 25th ult. Mr. Justin McCarthy delivered a lecture on "Molière and French Comedy," in the Theatre of the Royal Institution, to a select and appreciative audience. To a few of our readers, Mr. McCarthy will be only known as a gentleman who has for several years been connected with the press of this town, and whose rare literary genius, partially concealed by an innate modesty which shrank from public notice, was, we may say, wasted in chronicling the doings of West Derby Guardians and "such small deer." Amongst his friends, however, and in select literary circles of the metropolis, Mr. McCarthy is recognised as a young gentleman of singularly varied and original literary talent, as a well-read scholar, conversant with ancient and modern literature and languages, and as the contributor of numerous brilliant and original essays on both political and literary subjects to some of the greatest periodical organs of criticism. Were Mr. McCarthy now connected with our press, we should have hesitated, on his account, to have mentioned these facts, but as he is about leaving us for the more congenial arena of metropolitan life, we take the liberty of thus doing faint justice to his attainments, and calling public attention to the admirable lecture he delivered last night, in the hope that the succeeding ones may attract more numerous audiences, who, judging by the incessant applause which greeted the lecturer last evening, cannot but be thoroughly charmed by their varied intellectual beauties. Mr. McCarthy does not read a formal cut and dried essay on the subject selected for his lecture. He speaks *extempore* and fluently, in an easy conversational style, free from affectation or pedantry, and, though his humour naturally inclines to the good-naturedly satirical, his voice is so flexible, that at his pleasure, he irresistibly sways the feelings of his audience; at one time provoking a smile or a hearty laugh by a brilliant epigram or *jeu de mot*, or exciting their sympathies by one of those pathetic touches, which, in spite of themselves, at once reach the heart of the most blasé listener. In discussing of Molière, describing his rare genius, his wonderful originality, wit, and humour, his physical weakness, and his wonderful moral courage, Mr. McCarthy was evidently delineating a man after his own heart, and though he does not exalt his hero to a pedestal which renders his features invisible to ordinary men, he awards full justice to the great author-comedian, who, in an age when vice, hypocrisy, and folly were rampant, nobly battled with them, and died heroically in harness, in order that those dependent on his artistic

and literary talents should not want their daily bread. We regret that the limited space at our command will not permit us to do full justice to Mr. McCarthy's talents as a *litterateur* and lecturer. As "comparisons are odious," we will not compare him to any of his contemporaries—but without fear of contradiction, and as a mere act of justice to a gentleman whom we are proud to recognise as connected with our craft, we can safely assert that he will prove one of the most popular lecturers of the day, and that his spoken essays, for brilliancy, pathos, wit, satire, and a keen appreciation of all that is good and noble—described in terse, elegant, and dramatic language, combine the varied excellencies of Macaulay and Thackeray, without any slavish imitation of those great authors. The succeeding lectures are upon Fielding and Goethe. At the conclusion of the lecture, Mr. Leighton moved, and Professor Griffiths seconded, a vote of thanks to Mr. McCarthy, both gentlemen speaking in the highest terms of the great and unexpected treat he had afforded them, and expressing a hope that the admirable style and quality of the lecture would attract large audiences to the succeeding ones. This vote was carried by acclamation.—*Liverpool Mail*, November 26, 1859.

GLASGOW SATURDAY EVENING CONCERTS.—As evidence of the intention of the directors to give good, sterling music to their patrons, we have to instance the engagement of the London Concert Union, who appeared on Saturday night, and were warmly received, in spite of the fact that classical part-songs, of the old English school, were almost unknown to the audience. Miss Hughes, the soprano, possesses a sweet voice, admirably calculated to blend with the others; but even in solo she shines to advantage, as witness her "Softly sighs," where she gained an enthusiastic encore. Miss Leffler's contralto is rich, especially in the lower notes—in quartets it is not so much heard as felt, although in simple ballads it is charming. Mr. Brandon, now well-known here as a bass, and Mr. Morgan, are also entitled to praise. The Concert Union, however, as a whole, is decidedly a hit made by the directors, and we are glad we are to have more opportunities of hearing them. We must not omit to mention Mr. Delavanti, who, comic though he be, is always gentlemanly, and never offends good taste. His "Over the way" was one of the best hits of quiet humour we have heard for many a day.

PONTEFRAC.—On the evening of the 18th inst. Mr. J. Rhodes, organist of the Parish and All Saints' Churches, gave his second concert, when the Brouil Family appeared, assisted by Miss Messent. These concerts are under the immediate patronage of the nobility and gentry of the neighbourhood; and at both this and the previous entertainment there was a large attendance. Miss Messent, in two of her songs, received well merited encores. The pianoforte playing of Mr. Rhodes was excellent, and justified the high position he has won in the neighbourhood.

LEEDS.—(From a Correspondent).—Concerts are numerous in this town, and the meagre support accorded to some sufficiently proves that they are too numerous to be profitable. The Saturday concerts have fallen off in popularity, owing not so much to the inferiority of *artistes* engaged, as the poor and unattractive programmes arranged by the committee. Last Saturday week Madame Rudersdorff's party gave a miscellaneous selection; but there was no novelty, and the concert was a pecuniary failure. At the concert of last Saturday, a band was engaged of about 40 performers, led by Mr. Bowling, and conducted by Mr. Burton. The performance was an inferior one, arising mainly from the circumstance that works were attempted which such a band was wholly incapable of executing. Beethoven's Symphony in D was literally murdered. A young violinist, named Master Isles, created a very favorable impression by a really clever performance of the concerto, by Mendelssohn.

We understand that the Madrigal Society's Concert Choir, under Mr. Spark's direction, are preparing for public representation, the *Creation*, Lindpaintner's *Widow of Nain*, and the *Messiah*; the latter to be given on Christmas Eve, with Mrs. Sunderland, Miss Crosland, Mr. Wil ye Cooper, and Mr. Weiss, as principals.

BRIGHTON.—Madame Faustina and M. Sevy's concert took place at the Newburgh Rooms, before a fashionable audience. Both artists are new to Brighton. The lady made an excellent impression in Meyerbeer's "Robert, toi que j'aime," but M. Sevy was unable to sing much owing to a severe cold under which he was labouring. He gave, however, a little French *ariette*, by Monpou, with taste. Mad. Rieder assisted the *bénéficiaires* and sang Meyerbeer's "Ombre légère" (*Dinorah*) so well as to be encored. Herr Wilhelm Ganz was the accompanist. Signor Oliva has also given a concert, when he was assisted by Mad. Rieder, Mad. Dotti, and Herr Kuhé. Herr Derfiel's second series of pianoforte recitals came to a conclusion on Tuesday, when the audience was both select and numerous.

TO CORRESPONDENTS.

MINOS.—Our Correspondent appears to have been misinformed. The following notice was placarded outside the theatre the same evening, and must have been visible to all who approached the theatre:—

DRURY LANE THEATRE.

November 24th, 1859.

NOTICE.

The lessee thinks it his duty to take the earliest opportunity of informing the public that there will be no performance this evening, and feels it incumbent to give an explanation: arrangements were made with Mr. Lumley for extra representations by Mdle. Titiens, whose sudden illness prevented her appearing three nights last week (causing a serious loss to the management); in consequence of which Mdle. Vaneri took her part.

The lessee, anxious to fully carry out what he had announced to the public, determined to give the representations due to him after Mdle. Titiens' recovery, Sig. Giuglini singing one night of the three due to Mr. Smith, and Madlle. Titiens the other two; but, although the *artistes* are not engaged elsewhere, Mr. Smith has received information from the agent to Mr. Lumley, that unless an additional sum of two hundred pounds was paid, Titiens and Giuglini would not be allowed to sing. Mr. E. T. Smith telegraphed to Mr. Lumley, at Paris, at five o'clock yesterday, and paid for the answer; no reply has yet been received. He has again, this morning, sent the following telegram:—

"Smith to Lumley, 172, Rue Rivoli, Paris. Eleven o'clock. Waiting answer to publish. Sing or not. You responsible. Answer paid yesterday.

"E. T. SMITH, Drury Lane Theatre."

The lessee most sincerely regrets the disappointment, but begs to inform the public that the money paid for places will be returned at the box-office by Mr. Chatterton, on application, or forwarded by post if favoured with instructions to that effect.

NOTICE.

THE MUSICAL WORLD may be obtained direct from the Office, 28, Holles-street, by quarterly subscription of five shillings, payable in advance; or by order of any News-vendor.

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THE MUSICAL WORLD.

LONDON, SATURDAY, DECEMBER 3RD, 1859.

WHY does not the Royal Academy of Music put forth a manifesto?

By "put forth a manifesto," we mean publish a statement—a statement of its actual condition and of its future prospects and intentions. Such a communication, addressed to the public, would be well received. There is no reason why a music-loving population like ours should not afford substantial support to an institution professing the cultivation and progress of the musical art as its object. That the Royal Academy does not meet the requisite conditions, is as true as that its early promise has not been carried out. But there is no reason whatever why it should not fulfill all that is expected of an institution of its kind. Grant all the faults with which it has been charged, all the errors it has committed, all the defects and short-comings of its present system of government; and there is still no reason why it should not form the basis of a new and a better scheme. It has friends and patrons (if not many), money and property (if not much); it cannot therefore absolutely plead *in forma pauperis*; but may go

before the world with forehead unabashed, like a small capitalist, who, being solvent, enjoys credit, and only wants more funds in order to become eventually a *millionaire*. The Academy, in spite of the past, is solvent, if comparatively poor, and enjoying, like the small capitalist, a certain amount of credit, can borrow money in the market.

Why England (or rather London for England) should not, like France (or rather Paris for France), possess a musical conservatory of the first class, and on the most comprehensive plan, we are at a loss to explain. England is richer, more populous, more earnest, and more enterprising than France; England cherishes music with a more staunch and solid affection; and in general familiarity with the higher branches of the imaginative or—to speak literally—*inventive* department of the art, is far in advance of her more outwardly brilliant and *showy*, more inwardly shallow and capricious neighbour. In the matter of music, indeed, England—whether from real shyness, or from mock-modesty, from want of administrative talent, or from sheer blockish stupidity—has wholly failed to do herself justice. In high circles, it is true, music is here less universally rated at its worth—by which we mean not so much less understood as less respected and appreciated—than in other countries; but the reason of this oligarchic backwardness lies in a nutshell, which we have in view to crack and lay open on another occasion. At present our immediate theme is the Academy—our immediate question, why the Royal Academy of Music in London should present such a mushroom appearance, stand on such rickety pins, slink into the corner, like an ungainly, ill-contrived, lubberly, sneaking, illiterate, and unmitigated lout, when brought into comparison with other art-institutions of the kind (and especially with that gigantic job in Trafalgar-square) in which this overgrown metropolis is by no means poor—why, in short, the mere name of our only established musical seminary should be a subject for sneer and sarcasm, its object regarded as worthless, and its doings as contemptible?

In the Houses of Parliament a whole debate may be devoted to painting, architecture or sculpture, and no one be astonished or dissatisfied; but a short speech at the fag-end of a discussion, which should have the interests of music for its theme, would either be received with an ironical cheer, or drive honourable members out of the house as fast as the "representatives" of the Republic were driven from the House of Assembly by the myrmidons of the lesser Buonaparte on the morning of the well-remembered State-blow. WHY?

A musician might parody the famous protest of the Jew, and exclaim, after Shylock—"Hath not a fiddler this? hath not a fiddler that?"—for surely our statesmen and legislators regard one of his species with little more consideration than the Venetians of old extended towards a scion of any one of the tribes that were "sealed." And yet a musician, to excel in his art, must have nerves as fine-strung, blood as warm, fancy as lively, imagination as ardent, invention as quick, ingenuity as cunning, acquirement as large, as falls to the share of any poet, sculptor, painter, or architect, born to edify the world by his genius, to stamp his individuality on the age in which he lives, and, through his influence, commemorate it. The almost unanimous indifference of the political intellect and might of England to the nevertheless undoubted claims of musicians, as agents of refinement and civilisation, as practisers of the most *ideally* beautiful and comprehensive of the arts, is one of the most perplexing

of those puzzles generated by this most perplexing of generations. Who, not an Englishman, witnessing that unprecedented act of homage which called the world's attention to the fact that HANDEL had just been dead *one hundred years*, could have believed such a system of pooh-poohing was habitual whenever the interests of music and its professors became a question with our rulers? The flower of Britain was there—the beauty, the intelligence, the aristocracy, the wealth—making up, in short, an assembly for which the history of the world can not cite a paragon. And yet this was in honour of a *musician*! What painter or poet, architect or sculptor was ever fêted thus?

But, to revert to the Royal Academy of Music, in Tenterden-street (No. 4), Hanover-square,—is impossible just now, seeing that our limits are prescribed. The nut shall be cracked, however—and that in good time.

THE eulogies uttered by M. Achille Denis, of the *Revue et Gazette des Théâtres*, on the noble conduct of Mr. Harris, of the Princess's, in declaring the French origin of the *Master Passion*, were speedily followed by a most favourable critique on that gentleman's performance of the Marquis de Frontignac in the *Wonderful Woman*. "Ce qui a fait surtout sensation," says the London correspondent of the journal in question, "c'est que M. Harris a tout-à-fait adopté le style français dans son jeu."

All this looks pleasant enough; but one of the principal writers in the journal, M. Listener, by no means shares the anxiety of his *rédacteur-en-chef* to fraternise with English managers. His spleen is aroused by the civil expressions of the London correspondent, and he sarcastically observes that Mr. Harris's French style is a mere demonstration of gratitude, the *Wonderful Woman* being an adaptation of a French piece called *Le Mariage d'Orgueil*, although it is announced in the bills as the work of an English "dramaturge."

He then gives a history of the piece, which it appears may be traced back to a tale, published upwards of a hundred years ago, in a collection of scandalous anecdotes, called *Le Colporteur*. This tale suggested to M. Roger de Beauvoir the subject of a novel, and on this novel MM. Dennery and Saint-Yves based their *Mariage d'Orgueil*, which was brought out at the Théâtre du Vaudeville, in 1838. M. Roger de Beauvoir also made use of his own novel as the foundation of a piece which he wrote for the Gymnase, in conjunction with M. Mélesville, and which was called *Le Marquis en Gage*.

For all this information we are greatly obliged to M. Listener, but the extraordinary part of the affair is that when he has narrated his facts, he begins to raise the old cry of "Stop thief!" against the adapter of the *Wonderful Woman*. Now, if our readers will just con over, with some degree of attention, this little episode in dramatic history, they will perceive that the original story, probably true, is so ancient, that it belongs to nobody; that the French authors of *Le Mariage d'Orgueil* take their plot, not from the story itself but from a novel founded upon it, which is again dramatised by the novelist; and lastly, that *Le Mariage d'Orgueil* was brought out at a time (1838), when there was no thought of a treaty between England and France connected with the subject of copyright. Where there is no property there can be no theft, and this is obviously the case with the work of MM. Dennery and Saint-Yves.

THE LATE DR. SPOHR AND THE MUSICAL SOCIETY OF LONDON.

To the Editor.

SIR,—Allow me to correct an erroneous idea that has arisen from your statement, on the 12th instant, that the letter of the Musical Society of London was addressed to Madame Spohr by "certain members of the council," whereas this letter was the act of the society at large, as will be proved by the following minutes of the Fellow's meeting, held at St. James's Hall, on the 2nd instant:—

"Resolved,—That a letter be addressed to Madame Spohr, on the part of this society, expressing the society's deep sorrow for the loss the musical art has sustained in the death of Dr. Spohr, and its right specially to sympathise with Madame Spohr in her bereavement, from the fact of the great composer having been a member of this society;

"Resolved,—That the letter be signed by the council on behalf of the society."

In accordance with the foregoing resolutions the letter was prepared, and was signed by the members of the council who attended the council meeting held on the 9th instant.

I am, dear Sir, yours faithfully,

CHARLES SALAMAN,

St. James's Hall, Nov. 24th, 1859.

Hon. Sec.

MUSICAL WEDDING.—Perhaps no intelligence could give more unequivocal satisfaction to the musical world than that of the approaching marriage between Miss Dolby and M. Sainton. The Englishwoman and the Frenchman are not more deservedly eminent than they are deservedly popular in this country. Certainly (without reference even to her very distinguished abilities), no professor of the musical art was ever more universally respected than Miss Dolby; while, on the other hand, it may be said of her future husband, without fear of contradiction, no foreign artist who has made this country his residence ever succeeded in obtaining a wider circle of friends, the sincerity of whose regard and esteem is attributable to a line of conduct undeviatingly pursued, which declared M. Sainton to be not merely an artist, but in the most extended sense of the term, a *gentleman*. Every one, without exception, will wish prolonged and perfect happiness to this genuine *belle alliance*.

LETTERS TO THE EDITOR.

IL FANATICO PER LA MUSICA.

HA! ha! ha! the letter has escaped the keepers in the disguise of a shrimp, and will reach the office. "Why should I go mad?" as the ballad observes, written by Mark and Alfred—not the evangelist and the early Saxon king, but those two sweet fruits, Lemon and Mellon. Ho! melodious Pomona! have I not a nice little Pine to add to Fancy's desert. Oh! Oranges and Lemmons! and thou, fair syren, of whom East-end cockneys remark, "Her songs are so Vinning!" But my brain is chirping wildly.

I have gone mad from music. I took cheques for years at St Martin's Hall, and was known and honoured. Ask the linguist Willert, the affable Tom, the bearded Arthur, the researching William? I have sunny memories of my life. I have spoken to "*ce cher Sams*," as Paris lions speak of him. Markwell, *l'ami des artistes*, once bowed to me when I was on an omnibus—I, not he; for a Markwell never rode in an omnibus since Sir Guillaume, in the time of the Crusades, and his family privately poisoned him. I have visited the abode of Joy—I have seen the part author of the Venerable Adam Bede. I have witnessed the St. Leger run—when crossing Piccadilly. And have I not sought Ella's bower, and witnessed that great man ride at

the circus of the Alhambra in the morning, and rule at the Musical Union afterwards? And do I not recollect when he played harlequin? Ho! I have him there! Who is Osborne? who is he? with a fa, la, la!—but the composer of *La Pluie des Perles*, and proprietor of a house he lets to the Queen, where Brinley Sloper was born.

The haze of my tobacco-smoke opens. The musical shuffling of kindly slippers is heard, and Padre Green looms through it. "Pardon me, my dear friend," he says, "have you got everything you wish? Compliment me, by listening to this glee" *All among the kidneys*—I know it, sung by the tuneful quire of Happy Land:—

The chop is like a cutlet,
But only not so small;
Welsh rabbits taste like toasted cheese,
And that I think is all.
Poached eggs are pockets, pink and white,
Containing all they can,
But the blythe and bounding kidney
Makes glad the heart of man.
All among the kidneys, &c.

"Now I mount, now, now I fly"—so listen to one who has heard the *Travitora* and *L'Elisir Borgia*, as sung by Verdigrisi. I have written a song! I will send it to you weekly. The words are by Kingslake, the author of "Eothen, or from the Yeast." It is thine own, oh, Charlotte Helen! of whom *Œdipus* wrote:—

My first is loved in childh—od's hours,
My second rifles sweetest flowers,
My whole enchants us with her powers.

Its a *Doll* and a *Bee*, and a Miss Doll-bee. So list:—

NEW SONG.

Three Fishers went sailing to westward afar,
Heigho! says Hullah.
Three Fishers went sailing to westward afar,
Whilst followed the boys, and the harbour bar
Went rowley, powley, salmon and Greenwich,
Heigho! for Headland!

That's all. Phit! Whiz! Bo!

Colney Hatch, Nov. 25. THE HONEST FROGLANDER.

MADAME PASTA.

SIR,—Will you kindly inform of the date of the last appearance of Madame Pasta on the stage in England? BREVÉ.

NINETY-SIX REAL PARTS.

DEAR EDITOR,—In Cherubini's work on Counterpoint, there is mention made (at page 129) of a Canon by Marpurg, for 24 choirs or 96 voices. Can you tell me where I can purchase it—or, if not, can you inform me if it is composed in 96 *Real Parts*.

Yours respectfully, COUNTERPOINT.

FUNDAMENTAL BASSES.

SIR,—I have long been of opinion that the subject of fundamental basses wanted a thorough revision, and the speculations of your correspondent, Mr. Hewitt, confirm me in the opinion. I should be glad to see it well treated by any one, and although I do not think it of much practical importance in composition, yet it is desirable, with a view to scientific accuracy and precision, that the laws which underlie the facts should be developed with greater accuracy than, it appears to me, they have hitherto been. I have, during the last twenty years, given the matter some considerable attention, and should be glad to furnish you with a few papers on the subject, extending over say half-a-dozen to ten of your pages. Another point connected with the subject, and respecting which there is a very considerable amount of ignorance existing amongst practical musicians, might also be introduced, viz., the subject of *pitch*, as exemplified in the temperament of keyed instruments, enharmonic changes, and the modifications introduced by singers and instrumentalists. A line in reply will oblige,

Your obedient servant,

A. G. HENDERSON.

*Greenmount Cottage, Harparhay, near Manchester,
21st Nov., 1859.*

SHAM COMPETITIONS.

SIR,—I forward a letter which appeared in the *Manchester Examiner* and *Times* yesterday, as I think the profession ought to be made aware when such sham competitions are perpetrated. I know that the situation was advertised in our local papers, as well as in at least one London journal, and I also know that the fortunate candidate, as he is styled in the following letter, was destined for the place before the advertisement appeared.

I am, Sir, your obedient servant,

Manchester, Nov. 24.

X.

"THE MANCHESTER CATHEDRAL.

"To the Editor of the *Examiner* and *Times*."

"SIR,—In my impression of Saturday, I observed a paragraph announcing the appointment of a gentleman to the vacant lay-clerkship in our cathedral, and that he was elected in preference to thirty other candidates. Now, I do not wish to say a word against the merits of the fortunate (?) candidate, as I know him to be possessed of talents at least equal, if not superior, to those he is destined to labour with; but my object in addressing you is to expose the complete sham which was practised in this case in inviting public competition. I believe it is a matter of fact that when the advertisements were first circulated, the appointment had been already determined upon; and when I tell you that, with the exception, perhaps, of the gentleman who has lately occupied the post *pro tem.*, not one of the thirty candidates has had a trial, I leave you to judge whether the fact does not warrant the inference that the authorities of our cathedral never intended to permit fair public competition. The thirty unfortunate dupes who were thus induced to make application and send in testimonials may therefore well feel disgusted at such treatment, which, to say the least of it, is not what might be expected to emanate from such a source.—I inclose my card, and remain your, &c.

"A PARISHIONER.

Manchester, Nov. 21, 1859."

GALLERY OF ILLUSTRATION.—A new entertainment on the old ballad lore of England, illustrated by music and anecdote, written by William Chappell, Esq., was given on Thursday evening, by Mr. Archibald Ramsden and Miss Poole, in the above locality. We have space at present merely to record the eminent success of the entertainment, which was honoured by a numerous and distinguished audience.

A NUMEROUS body of friends of Mr. Clack, the manager of the late Western Bank of London, including the governor, deputy-governor, and other directors of that institution, have presented to that gentleman a magnificent silver inkstand, writing table, and a purse, together with an appropriate address engrossed on vellum, expressive of their esteem and confidence, and their high sense of the ability, integrity, and courtesy with which he has discharged his duties on all occasions.

FOREIGN.

WEIMAR—(From a Correspondent).—The success of *Le Prophète* suffers no diminution. It was on the 9th of October that this masterpiece was first produced on the boards of the Grand-Ducal theatre; this was somewhat late, but we have lost nothing by waiting. Rarely has an opera been better executed here. The sombre beauties of this terrible lyric drama were perfectly understood by the artists, who, in their acting as well as singing, displayed a really passionate amount of zeal and ardour. Their exertions, seconded in most cases by remarkable talent, were crowned with the greatest success. Every one did his duty, from the chorus—rather limited as to numbers, it is true, but which supplied this defect by the quality of the various voices—to the principal actors: Madlle. Wolf, who is a most graceful Berthe, and an excellent musician; M. Caspari, who, in the character of the Prophet, exhibited energy always tempered by good taste; and, finally, Mad. Schmidt, who, especially in the church scene, employed all the resources of a truly uncommon voice, a voice which embraces three octaves. As for the orchestra, it played like "one man." The manner in which the opera was put on the stage was most magnificent. The scene of the Cathedral of Munster, painted by Herr Hädel, court-painter, is a masterpiece. Up to the present time, *Le Prophète* has been

played six times; this is a great deal, when we remember that this little capital does not contain more than from ten to twelve thousand inhabitants.

CASSEL.—Among Spohr's papers has been found his biography written by himself. Its speedy publication is announced.

ST. PETERSBURGH.—On the 3rd November, Mad. Charton-Demeur sang, before the Court, at Gatschina, the first two acts, of *La Sonnambula*, and Mad. Nantier-Didiée the *rondeau* of the *Italiana in Algeri*. *Les Huguenots* is announced for the end of the month, with Mad. Lagrue (Valentine) and Tamberlik (Raoul).

The papers have published the rules of the Russian Musical Society, sanctioned on the 1st May, 1859, by the Emperor. The object of this society—re-organised on the model of the Symphonic Society, which existed up to 1847—is to develop in Russia the principles of music and to spread a taste for the latter. According to paragraphs 2 and 7 of the rules of the Society, 1: ten Symphonic *Soirées* will be given every year, at which *Soirées* the members of the Society will execute the best productions of vocal and instrumental music, such as symphonies, overtures, oratorios, cantatas, &c.; and 2: the Society will also give Russian composers an opportunity of producing their own works, and, in proportion to the increase of its resources, it will distribute various rewards to such persons as shall exhibit peculiar talent, both in composition and in execution, either of vocal music or of instrumental music, no matter on what instrument. The following gentlemen have been elected directors of the society: Count M. Wielhorsky, Messrs. B. Kologrivoff, A. Rubenstein, D. Kanchine, and D. Stasoff. As it is the intention of the society to commence active operations from the month of November, the subscription list has already been opened for such persons as are desirous of becoming members, and hopes are entertained of enlisting the sympathies of musical amateurs in favour of the enterprise. The annual subscription is fifteen silver roubles, for which each subscriber receives a ticket for the ten Symphonic *Soirées*, and a copy of the rules, which will inform him to what other privileges he is entitled.

COLOGNE.—A literary and musical entertainment was given at the Gürzenich, on the 11th ultimo, in honour of the Schiller Festival. After an excellent prologue by Gustave Pfarrius, and the ceremony of crowning Schiller's bust, Mendelssohn's *An die Künstler** was given by the Cologne Männergesang-Verein; Herr Ferdinand Hiller improvised an admirable accompaniment, on the pianoforte, to a recitation of the "Burgschaft," by Wolfgang Müller; Herr A. Pütz sang "Die Sehnsucht," for tenor voice and orchestra, by Andreas Romberg; and the second part consisted of the "Glocke"† (by the same Romberg), under the direction of Herr Franz Weber. The solos were allotted to amateurs.

NICE.—*Norma* has been produced at the Royal Theatre, with eminent success, principally owing to the admirable performance of Madame Fiorentini. The lady was recalled at the fall of the curtain, and received with enthusiastic applause.

BERLIN.—(From a Correspondent).—There has been no cessation in the current of events in the musical world out here since my last communication, nor is there the slightest prospect of any such—I had almost said, *fortunate*, event. There is no rest here for the musical critic; morning, noon, and night, his presence is required, and it were indeed no wonder to hear him cry out to the restless concert *entrepreneurs* as a certain person is said to have done when a proxy orator, and a donkey braying unmercifully at the same time, distracted his tympanum, "One at a time, gentlemen, if you please." There have been given such a number of concerts, and other musical performances of late, that I must put into practice what appeared only in theory in my last, namely, brevity. Accordingly I append a summary of musical events which have recently transpired.

October 29.—Two claimed my attention. On this day the second symphony concert of the Royal Orchestra, the chief feature of which was the lamented Spohr's D minor symphony. It was played with a wonderful amount of feeling; the recent decease of the Master inspiring each and every member of the incomparable band with more than ordinary zeal and desire for perfection.

Then the performance of Beethoven's "Dead March," by the United

Garrison Band, under Herr Wieprecht's direction. This was in commemoration of the late Lord Westmoreland, to whose zeal for the "art divine" nearly all the papers have paid most flattering tribute. In art circles, at least, his memory will long be affectionately cherished. Many a struggling artist here laments the loss of a generous patron.

Sunday, 30th.—Mlle. A. Meyer gave a concert, at which she sang one of Juno's songs in Handel's neglected opera, *Semele*. I certainly never heard her to greater perfection. At Liebig's usual symphony concert, Spohr's D minor, *in memoriam*.

October 31.—Grand concert in the Sing-Akademie, conducted by the rising Radecke. This was the first of a series of four, which this popular *Lehrer* gives annually. It boasted, as usual, some novelty, this being Schumann's music to Byron's *Manfred*. The overture is remarkable for nothing but a species of exaggerated melody, which leaves the ear in a most unsatisfactory state. An intrade, on the contrary, which occurs later on, is unquestionably a work of genius, and hence of beauty. It has a most ingenious subject, and is treated in a style most masterly. Two choruses struck me particularly; one is a dashing well-worked out chorus (in, I believe, five parts), the other (Requiem) is quite opposite in character, but not less expressive nor masterly. If Schumann had but fewer r-mantic notions, what might he not have accomplished! The performance was, upon the whole, flatly received, as most things of this mixed character (half sung, half spoken) seem to be. Herr Radecke treated us, moreover, to Beethoven's glorious G major concerto, which I need scarcely add was listened to with breathless attention, and tremendously applauded at the close; forming a striking contrast to the afore-mentioned work.

Nov. 1st.—Grand rehearsal in the Sing-Akademie of Bach's Christmas oratorio, which, in a purely vocal point of view, impresses one much less favourably than the wondrous masses by the same hand. More of this in a future epistle.

Nov. 2nd.—Usual meeting at the Sing-Akademie. A most delightful motette by the venerable Grell was sung for the first time for some years. It would prove a mare's nest to Mr. Leslie.

Nov. 3rd.—Oh, for the power of divisibility! At the Opera, *Don Juan*. In the Sing-Akademie, grand symphony concert by Liebig, at which Spohr was again venerated by the performance of the *Jessonda* overture. At this concert there was a *sonata* of Beethoven, scored by the respected director, Ries; it was G major (Op. 30). Such an event must not pass without the severest censure. That the scoring in itself is masterly, cannot be denied, but, good heavens! what could induce a mortal man to take such a liberty with a god-like creation of a Beethoven? Did the latter know, or did he not know, as well as director Ries, what was suited for the orchestra and what not? I hope never to see such an attempt at extortion again in the whole term of my natural life. The *great critic* of Berlin, in criticising the work says,—“Es ist sehr löblich dass der Künstler sich auf diese Weise beschäftigt!!!” Indeed! Such is *not* our opinion, Mr. Reilstab; and if you were not old enough to be our grandfather, we should take our pen, and write you down—yes, write you down. On the same evening, Herr Edouard Ganz gave a *soirée* for chamber music in the comfortable and acoustically agreeable hall of the *Englische Haus*, where I found, on my arrival, a large and fashionable audience. A trio of Weber's, for pianoforte, violin, and violoncello; a sarabande and gavotte for violoncello, of S. Bach; and Beethoven's variations, Op. 44, formed the leading features in the programme. The sarabande was delightful—nay, enchanting! In the name of Fortune, why do ye Piattis, Lucases, ye Collines and ye Aylwars, let such treasures lie buried? There is more music—hence, elevating pleasure—in this single piece, than in all the “airs with variations” that were ever written.*

Friday, 4th.—Second quartet concert of Herren Laube (not Lauli as it stood in my last), Radecke, Wüerstand Bruns, and a great treat it was. The programme was as follows:—

E flat major...	...	...	...	Mozart.
No 3, A major (Op. 41)	...	...	...	Schumann.
E flat major (Op. 127)	...	...	...	Beethoven.

A comparison between the first and the last was inevitable. Mozart loses nothing by it in my opinion. Only in fire and development of ideas has his mighty successor surpassed him. Still Beethoven's adagio is a lovely movement, the melody of which the immortal master himself has published as a soprano solo. The words begin “Es wand sein Zeist,” etc. Schumann's andante was the only movement that pleased me, and so far as I could learn, people generally. When he wrote that, his soul seemed to have been revelling in the sacred land of sweet soft melody. When he wrote the scherzo he *may* have had the tooth-ache. It is *cross* enough.

* Cantata—“To the Sons of Art.”

† Song of the Bell.

* Of the modern school, at least.

Saturday, 5th.—To-day poor Mendelssohn's lamented death was commemorated, and that most worthily. The ever thoughtful Sterne took the lead, as he always does on this particular occasion. His excellent choir delighted an audience which, for both quantity and quality is not often to be met with here. And then such a tone of darkness prevailed! All the ladies being clothed in sombre black. A bust, bedecked with laurels, stood on the *very spot* where the immortal master himself stood and directed the master-works of Bach, when he counted no more than fifteen years! Thy mutations, O Time, are indeed incomprehensible! The programme included the eight-part Psalm (104), with orchestra; Psalm 2, in eight parts, *à capella* (look after it at once, Mr. Leslie); the irresistible capriccio in B minor (superbly executed by Hans von Bülow, who thereby rose considerably in mine and everybody else's estimation), and the music to *Walpurgis Nacht*. The conclusion we arrived at, after hearing the above works, was none other than what I have long ago held, namely, that next to Handel in vocal music comes Mendelssohn. It is not only my opinion, but that of the generality of the public. There are some persons who never cease to "snub" this great master's works; but are there not persons who hold Beethoven for a "genial madman," and Liszt for a genius in composition? *Chacun à son goût.*

Sunday, 6th.—Preliminary rehearsal for the ninth symphony. At Liebig's, Beethoven's eighth symphony, and in the Royal Opera, an opera entitled, *Die Verführliche Wette*, by whom I know not, having forgotten to take my usual glance at the "K'reet card."

Monday, 7th.—The preparation for the Schiller Festival had a depressing influence on the musical market. The rehearsal at the Sing-Akademie, as well as that of the Bach Society, both thinly attended. Nevertheless, a new star at Kroll's establishment attracted a goodly assemblage of connoisseurs. This was a young Polish violinist, by name Lotto, who, so far as I can learn from judges who have heard him play, will soon take a splendid position in the musical firmament. His execution is said to be superb; I could not (most unfortunately) attend; his musical knowledge is extensive, his manners unassuming, and his taste sound. He played Mendelssohn's concerto with a fascinating grace and ease. After all this, see to your laurels, M. Wieniawski! Speaking of violin virtuosi, reminds one of poor Wolff, with whose mastery playing I was completely captivated last Christmas. Some ugly Zouave, fit for stratagems and spoils, has put out the fire of his artistic spirit. He was "summoned" by his Austrian government, sent off to the seat of war, and died the death of a hero at Solferino.

R. J. P.

HISTORY OF A PIANO RELATED BY ITSELF.

PUBLISHED BY THEODOR HAGEN.

WHY am I induced to tell my own history? Not so much because it is my own history, as that of things and people who, during the last fifteen years, have come in close contact with art, or what is generally called art; because I am, perhaps, more able than another to bring to light the hidden recesses of this art, its very essence, its motives and results; because I believe that the "*secrets de coulisse*" of modern art, without the knowledge of which one is after all unable to form a complete judgment of the latter, can have no more competent judges than us poor creatures, of whom so few take notice, in spite of our making so much noise.

Perhaps the latter may be another cause for my appearance in public, or rather I will confess it to be the paramount reason of my relating my biography; for, in common with my brothers and sisters, I am of the opinion that from the moment the instruments of art begin to speak of their own accord, art itself may be silent, at least for a time, which in the estimation of many would not be undesirable. It is evident that we too, who may rightly be called children of men, have inherited their egotism also; but to speak the truth, so many demands are made upon us that we are obliged to avail ourselves of all possible means to obtain a little rest. And who knows but by publishing the events of our lives, we do not give a better review of the art of the present day than can be done by criticisms upon such subjects as the imagination of the critic has created—upon works of futurity for which no foundation is laid, and which point to the past as the hand of a watch that is gone down.* The present has its own pressing demands. Woe to him who mistakes them. Only he who knows how to describe the present, and in such a manner that the whole frame, with its most delicate articulations appears before us, he only can form a right judgment of the capacity for cultivation of this present age as far as the future is concerned. But are not we, so often the unobserved witnesses of the secrets of modern art, are not we the most appropriate guides to con-

* This passage refers to the writings of Richard Wagner, especially to his work, *The Art of the Future*.

duct those who seek for knowledge, into the windings, passages, and recesses of the buildings of art, as have hitherto been closed to the eyes and apprehensions of the majority?

We, who are by birth and position the most independent critics in the world, bound neither by the cravings of appetite, nor of vanity, nor by the prejudices of society, should we not make use of these vast means, if not for our own advantage, at least for that of art and artists? Yes! in these days of criticism it would indeed be to mistake our calling, not to pay tribute to the spirit of the age, especially when all appears to unite in pressing upon us the vocations for it. Let people say what they will, one thing is certain, if we instruments begin to tell our secrets, those of art will appear in a different light. And, therefore, to the task! The history of art will not refuse our contribution.

It is about fifteen years since my father sent me into the world. As a true Parisian child I had, of course, more than one, who were of all nations. A Frenchman gave me body, Germans and Spaniards had worked at my soul, so that I was likely to possess a metaphysical and sensitive nature, till at length the *égaliseur*, an honest German, who had to give the finishing touch to my education, brought harmony into the different parts of my internal organisation, so that I could at length be delivered as a thoroughly educated piano, to him who proclaimed himself my legitimate parent before the world. This was done so much the more willingly on his side, as I was considered one of the most successful, and opened to him the prospect of a considerable gain. Yes, indeed, when I was taken the first time into the saloon, which was the play-room for us children of the house, I was received with murmurs of agreeable surprise. My brothers and sisters congratulated me, some sincerely and others in a well-toned style of society. My left-hand neighbour, an antiquated grand piano, even said that he had never had so handsome a colleague. This compliment was of so much more value, as the grand piano was no longer able to take part in our performances. My father, of course, smiled with pleasure when he saw me for the first time, and received, with the utmost coldness, the compliments which were paid to the paternity of such a child.

I learned, even thus early, that in this world one only needs to appear something in order to be such in its eyes. I have said that they thought me pretty. They praised my handsome exterior—which, by-the-bye, was very small, so that I was rightly called a pianino—my delicate and sweet tone, its evenness and capability of improvement. Every one appeared satisfied with me, and even my envious companions became amiable, and told me funny stories of people whom they call artists, which often reminded me of the well-known *Chronique Scandaleuse*.

They tried to prepare me for the world, not by drawing a veil over it, after the manner of men, but by exposing its weaknesses. The instructions they gave me, and which at first I considered to be false or exaggerated, have since proved so just, and been of such great assistance to my powers of judgment, that I even now remember with gratitude those first events of my life.

I had passed about two days amongst my friends, when, on the third, about noon, I saw a young lady, a tall gentleman, and my papa enter the saloon. All three walked towards me. Was it from an innate feeling of gallantry, or a peculiar susceptibility for beauty and grace, that of the three persons who surrounded me, only one had a charm for me, and interested me, so that I saw, as it were, but one, and this one was the young lady. What should I do with the two others? My papa I already knew sufficiently, and the other was so haggard, so tottering, and looked so much more like a corpse than a living being, that my eyes could not possibly rest upon him with pleasure. But she was full of charms, no longer very young, perhaps about thirty, and doubtless married, but beautiful, with voluptuous round form, dark eyes, a short pretty nose, a dimpled chin, and with the complexion of a Creole. I have seen many women, but none has from the first moment made so lasting an impression upon me as this one, and therefore I thrilled with sensations of approaching happiness when my papa unlocked me, placed a chair, and with a graceful bow offered it to the lady. But how astonished was I when she returned this bow with a lovely smile to her tall neighbour, who without much ado took possession of the chair, and prepared to extend his long spectral hands upon me. What man was this, to whom she gave place with so much admiration and respect? Yes, I was sure of it, even with heartfelt admiration. I feared his touch, and yet now, as he sat before me, I could not help finding his appearance interesting. Involuntarily I gazed into his ghost-like features, and the longer I looked the more life I found in them. And when his fingers glided over my keys, when he began to play, then I knew not what to make of this man—then I saw but him, the others were forgotten.

(To be continued.)

ADVERTISEMENTS.

MISS POOLE and Mr. RAMSDEN will give their Musical Entertainment on the Old English Songs and Ballads, with anecdote, written for them by W. Chappell, F.S.A., at the **GALLERY OF ILLUSTRATION**, 14, Regent-street, every evening, at 8 o'clock. Applications for engagements, after the 10th December, to Cramer, Beale, and Co., 201, Regent-street.

HERR WILHELM SCHULTHES, Professor of Music, who resided No. 8, Alfred-place, Brompton, has removed to 24, Brompton-square, S.W.

ORGANIST.—A Gentleman will be required at Christmas next, as Organist at Christ Church, Watney Street. Salary, £25 per annum. Testimonials to be sent, on or before 12th December, to Rev. G. H. McGill, Watney-street, E.

MUSIC TRADE.—Wanted for the Country, an Assistant of gentlemanly manners, thoroughly acquainted with the trade. A liberal salary will be given. Apply by letter only to J. R. Messrs. Cramer and Co., Regent-street, London, W.

THE Committee of the former pupils of Mrs. BARCLAY, daughter of the late comedian, John Fawcett, in acknowledging with thanks the kind liberality of those friends who have already contributed to the fund for purchasing an annuity for this deserving lady, desires to make it known that the subscription list must shortly be closed, they therefore hope that all who desire to testify their sympathy for this respected lady by subscribing to the fund will kindly forward their donations to Mrs. O. Webb, 36 Green-street, Park-lane, and Messrs. Hatchard, Piccadilly. Total amount received, £250.

GALLERY OF ILLUSTRATION.—POPULAR MUSIC OF THE OLDEN TIME.—Miss Poole and Mr. Ramsden will give a Musical Entertainment on the Old English Songs and Ballads, interspersed with anecdote, written by W. Chappell, F.S.A., every evening this week, at 8 o'clock; also on Saturday morning at 3 o'clock, and in the evening at 8. Tickets, 2s., 1s., to be had of Cramer, Beale, and Co., 201, Regent-street; Chappell and Co., 50, New Bond-street; and at the Gallery of Illustration, 14, Regent-street.

MEYERBEER'S DINORAH & VERDI'S MACBETH.—Selections from these operas nightly at the **CANTERBURY HALL CONCERTS**. Comic vocalists—Messrs. George Hodson (the Irish comedian and mimic), W. J. Critchfield, and E. W. Mackney. Several interesting pictures are added to the Fine Arts Gallery. The suite of Halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.

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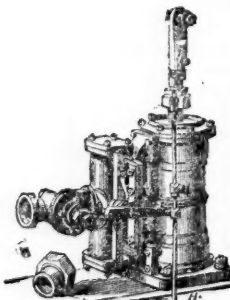
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